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# American Art News

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NEW YORK, MAY 20, 1916.

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## AN ART AUCTION ROMANCE.

When, during the second session of the combination picture sale in the Plaza Ballroom Wednesday evening, May 10, last, Mr. Thomas E. Kirby, the auctioneer, announced that the picture entitled "Portrait of Two Sisters," by the old American artist G. P. A. Healy, and which was one of the most admired of the collection of American portraits formed by Mrs. Benjamin Thaw—had been withdrawn from the sale—a murmur of surprise and disappointment ran through the large ballroom.

The charm and beauty of the two young girls, the sweetness and softness of color, and above all, the rare refinement of the work, had greatly attracted visitors to the exhibition preceding the sale, and the disposition of the canvas had been awaited with unusual anticipation by dealers and collectors. As Mr. Kirby gave no reasons for the withdrawal of the picture, curiosity was heightened, and it gratifies the ART NEWS to now tell the story, which may well be called "a romance of the art auction room."

The "Two Sisters" is a double portrait of the wife and sister-in-law of a well-known and prominent New York attorney, members of an old and esteemed Rhode Island and New York family, painted when children, and highly prized in the family. Some years ago the picture disappeared, more or less mysteriously, and could not be traced, despite diligent efforts to so trace it, and had been given up as lost. The Sunday previous to the sale, May 7, the aged mother of the "Two Sisters" who was visiting her daughter and son-in-law, the attorney above mentioned, in N. Y., noticed a reproduction of the long lost picture in a Sunday page story of the coming sale.

She was naturally agitated and excited and her son-in-law at once proceeded to reclaim the canvas, if possible. Fearing that by some slip in bidding he might lose the valued picture at the sale, he called upon Mrs. Thaw and explained the curious chance that had brought the canvas to the knowledge of its former owners. Mrs. Thaw was much interested, and after some consultation, on the afternoon preceding the sale offered to withdraw the work, and permit the attorney to have it on virtually what he felt its possession was worth to the family, or in other words to "set" his own figure on the canvas.

So the matter was arranged, the picture was withdrawn, and now hangs on the wall of the attorney's drawing room to the delight especially of the aged mother of the two fair young girls, whose grace and beauty Healy so well portrayed.

## A LONG ISLAND ART UTOPIA.

A group of well-known artists, architects, sculptors and painters, is to create "An American Versailles" on the North Shore of Long Island, on Manhasset Bay, just south of Port Washington. Thomas Hastings of Carriere and Hastings has drawn the plans, and Owen Brainard of the same firm will have charge of the engineering details. The three largest fountains are to be created by Frederick MacMonnies, Paul Bartlett and Robert Aitkin, and they, as a committee, will have charge of all the sculptural features. The mural and other interior, decorations will be in charge of J. Alden Weir, president of the Academy, Edwin H. Blashfield, Frank V. Dumond, Maxfield Parrish and Jules Guerin. Penrhyn Stanlaws is president of the organization, and Walter Russell, director-general.

The grounds of the "Dominion of Versailles," as it is called, include about 180 acres. An elevation is to be crowned with an adaptation of the Palace of Versailles which will be half a mile from the water's edge. This great building, 1,200 feet long, will rise, exclusive of the lowers from eight to sixteen stories, and will contain a large ball room and restaurant. A sub-street under the Chateau will have shops and there will be a great organ.

Persons living at the Chateau may have their own servants, or hire those from a regular staff as required. Other features will be a casino, theatres, out and indoor, yacht club house, school building, athletic club and tennis house and a bathing beach. The estimated cost is a bagatelle of \$30,000,000 and the chateau is to be the home of 1,000 or more co-operative owners. The cost of a unit of space would be \$10,000 or more.

The drawings of the project are on view afternoons and evenings to May 27, at the Fine Arts Building, 215 W. 57 St.

## PA. ACADEMY BUYS GREAT SULLY.

The striking portrait of John Hogg, an old New York actor and publican, by Thos. Sully, in the collection of Mrs. Benjamin Thaw, and which many critics consider one of the best works of the artist, and certainly his best man's portrait, announced as sold at the second session of the combination picture sale in the Plaza Ballroom last week—to Mr. Otto Bernet, as agent—was really purchased by the Pa. Academy. The canvas brought the record price, \$2,550, at auction, for an example of Sully.

## Mr. EVANS TO GIVE UP PROPERTY.

It is announced, in connection with the difficulties of the drygoods firm of Mills & Gibb, of which he is president, that Mr. William T. Evans, the well-known patron of American Art, will give all his real estate in an endeavor to save the situation. He is said to have offered the transfer of his entire and large holdings of N. Y. City property.

## A FRANS HALS DISCOVERED.

There has been discovered in Utrecht (Holland), in the collection of a private owner, where it has remained unknown for many years, an unusually fine example of Frans Hals.

The panel measures 11.2x13.2 inches and the subject is a half-length of a laughing boy with half-opened mouth, flat nose, thin eyes, a hair-lock on the forehead, clothed in a dark jacket with wide white collar. Through a slit in the jacket part of the shirt is seen. The boy is the same that the artist portrayed when older in years on the panel in possession of Mr. James van Alen, Rushton Hall, Kelting, England, reproduced in a number of "The Studio," in 1904-05, and is of the same period as the laughing boys in the collections of Mr. Quincy Shaw of Boston, Mr. E. Warneck of Paris, Mrs. Elkins, Philadelphia, and in the Museum of Dijon.

The painting will appear in one of the art sales to be held within a short time in Amsterdam.

## A NEW SAN FRANCISCO GALLERY.

Mr. Hill Tolerton of San Francisco, who is on a visit to this city, has purchased a lot at 540 Sutter Street, San Francisco, next to the Vickery, Atkins & Torrey Galleries and is erecting an art establishment to cost \$15,000. This he expects to open Sept. 1, with an exhibition of sculptures by Paul Manship and a collection of modern paintings. On the lot, 26 ft. wide by 138 ft. deep, the new building, designed in the style of the Italian Renaissance by William C. Hays, will rise two stories, the upper floor being of mezzanine height. The facade will be ornamented by two sculptured plaques by Herman McNeill, and a glass dome will be the roof. Inside an Italian courtyard will reproduce that of the Italian building at the late Pana-Pacific Exposition. There will be four galleries. One, the largest, will be devoted to paintings. In another there will be etchings and engravings, while in a third will be displayed fine books, chiefly on art, Mss., autograph letters, etc. The principal gallery, which will be 24 ft. wide by 50 ft. long and 28 ft. high, will be arranged so that it can be used as a lecture room.

Mr. Tolerton is also preparing to publish a history in two volumes of old San Francisco. The text of this work, which will contain 400 illustrations, several of the originals for which were bought by Mr. Tolerton at recent sales in this city, will be by Mr. Michael Williams, lately organizing secretary of the new S. F. Art Museum.

## J. W. ALEXANDER MEMORIAL.

At a memorial meeting to be held on May 28, the anniversary of his death, to the late John W. Alexander, announcement will be made of the details of a permanent memorial to be erected under the auspices of the Fine Arts Federation.

The committee in charge met May 12 to decide upon the form of the memorial. It was decided that it should be a bronze tablet bearing a portrait of Mr. Alexander or some other design, with a suitable inscription. Eventually the tablet will be in the permanent building for the United Art Societies which it is hoped will be erected and to which Mr. Alexander devoted so much of his time and energy.

Requests are being made to the members of the societies forming the Fine Arts Federation of New York for subscriptions of \$5 to form the nucleus of the fund. Frederick S. Lamb, 14 Gramercy Park, is treasurer.

The special committee is composed of John G. Agar, chairman; Edwin H. Blashfield, F. H. Bosworth, Jr., Arnold W. Bruner, H. A. Caparn, E. Irving Couse, Kenyon Cox, C. C. Curran, Daniel Chester French, Charles Dana Gibson, Richard Howland Hunt, Alexander Mackintosh, H. Bolton Jones, Frederick S. Lamb, E. V. Meeks, J. Alden Weir and William Laurel Harris.

## CARNEGIE GIFT TO ARGENTINA.

A library of 10,000 volumes devoted to the United States has been shipped to the Museo Social Argentino of Buenos Ayres, as a gift of the Carnegie Endowment for International Peace. Dr. Peter H. Goldsmith, of the American Association for International Conciliation, assembled the collection and has been charged with its delivery and installation in a hall set apart for it in the Museo. The opening and presentation of the library will take place July 4.

## DISMISS MAGAZINE CASE.

On May 12 in the Men's Night Court, Magistrate Nolan dismissed the case brought by the Society for the Suppression of Vice, against the editor and business and advertising managers of Hearst's Magazine, on the ground that the features complained of in the May number were not objectionable under the law.

Mr. W. M. Voynich of London is on the St. Louis due to-morrow and will be at the Waldorf-Astoria for a few days.

A young husband of the N. Y. modish world, who has been fitting up a new town house for his bride, when asked recently how the dove-cote was progressing, replied: "Quite well, thank you. Thus far I have been able to keep Elsie de Wolfe from the door."



THE BUTTERFLY  
Gabriel Nicolet

At the John Levy Galleries

## KEY MEMORIAL AWARD.

The Secretary of War, on Wed. approved of the award of the Jury in the Competition for the Francis Scott Key Monument to be erected by the Government at Fort McHenry. The first prize went to Charles H. Niehaus, sculptor, and E. V. Warren, architect, the former of N. Y. and the latter of Brooklyn.

The second prize was awarded to F. H. Packer, sculptor, N. Y., and Albert R. Ross, architect, N. Y. Third prize to Henry Herin, sculptor, N. Y., and Evarts Tracy, architect, N. Y., and fourth prize to J. Massey Rhind, sculptor, N. Y., and Albert R. Ross, architect, N. Y. Honorable mention was awarded as follows: First, C. A. Heber, sculptor, N. Y., and Armstrong & De Gelke, architects, N. Y.; second, J. E. Fraser, sculptor, N. Y., and Albert R. Ross, architect, N. Y., and third, Edward Berge, sculptor, Baltimore, and Albert R. Ross, architect, N. Y.

## STOLEN ART COMING TO U. S.

A recent press letter from Rome says: "The recent robberies of valuable paintings from St. Peter's Basilica at Perugia and Etruscan gold jewelry from the Museum of Corneto, as well as thefts of minor works of art from small churches in Tuscany, are suspected to be due to the increased demand for Italian works of art abroad, and especially in America."

"In fact, despite the war art dealers in Italy are doing a profitable business. Many American buyers for museums and collectors in the United States are now in Italy. An ancient statue has been sold for \$160,000 in Rome, two figures by Donatello have fetched \$200,000 in Florence, and similar big deals in paintings and sculptures have been made in Venice and other cities."

"It is admitted that business transactions in works of art with American buyers have been aboveboard and legal, but it is believed that art dealers' agents resort to robbery to satisfy their customers."

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**ALLIED ARTISTS' SHOW.**

(By the Second Viewer.)

Hats off to the Allied Artists! for they have made the four corners of the Vanderbilt Gallery "jump" with color. They may be the "poor relations" of the Academy but they are out in gay regalia this spring, with their upwards of 400 pieces, painted, drawn, and modeled. The paintings make a lively impression. The color as a whole is much fresher than that of most Academy shows, and perhaps—all the cruder. Yet, although there are fewer "black" spots, and fewer old foggy productions, the level of the allied artists, on strict artistic grounds, is decidedly lower than that of the usual Academy. How could it be otherwise since they are, no matter how tartly they disavow it, mainly academic aspirants, revolters, and—what is feeble—even imitators of academic weaknesses. And it isn't by their tongues, or by their pens, but by their brushes that they will convince of their right to distinguished and distinguishing consideration.

The exhibition this year makes a better impression upon the eye than upon the mind. It "looks" well. But once away from it, no salient work remains stamped upon the memory, at least no work seems important enough to efface the recollection of that feature of last year's exhibition—Rudolf Evans' fine bronze of "Frank Vanderlip, Jr., and Dog." However, it must be said that George Laurence Nelson's portrait of his wife and son is a serious performance and worthy of high commendation (despite a certain conventionality of technique) as a composition and for its really fine color quality.

Helen Turner's pictures with the exception of "The Evening" also are notable, at least for certain "nice" qualities of paint as in the little portrait of an "Old Man," and in the head of "Miss B." The method of hanging by drawing lots for position has worked out fairly well for the general appearance of the show, although certain painters—Robert Vonnoh, for instance, drew disadvantageous corners for themselves.

The show is not overburdened with snow pictures—or "surfs"—for this relief much thanks. Arthur Powell's "Bit of Old West Farms" does not offend, it is simple and looks as though the man had really seen the thing in nature. One notices a number of magazine illustrators have turned painters and with the usual sad results for color. Frank Tenney Johnson's "green" moonlight Mexican things have a certain tropical interest, however. Charles Reiffel's landscapes are noticed, especially the green one "On the Top of the Hills." Reiffel's portrait by H. S. Hubbell (shown earlier with the "Eclectics" at Folsom's) is here with a group of portrait studies. Howard Hildebrandt and Ledyard Towle also contribute portraits, the former an effective outdoor picture of H. B. Thayer.

A landscape with figures by Cimiotti and an upright "Garden of the Lake," by R. Sloan Bredin are rather frankly decorative, not too formal to be considered as essays in realism. Serious efforts at imaginative com-

position are not to be found—realism according to the examples of impression is the order. Oscar Fehrer's figure with landscape "On the Steps" is slightly Van Goghish and slightly reminiscent of George Luks' big park picture. De Witt Lockman's portrait of Mrs. Redgrave is interesting as a design but it lacks resonance in color and delicacy of characterization. Facile as usual is Chauncey Ryder in "The Desolate Hillside," dainty, too dainty is Edmund Greacen in "Portrait in Blue," and sickly in color is Benjamin Kopman in 5 pictures that seem trying to combine the tone of Hawthorne with that of A. P. Ryder.

A good word is due Richard Maynard for his well studied if rather ingenuous full-length "Signorita Lolita" holding a violin. Some crude force of painting distinguishes Howard Renwick's "Lola" a Spanish looking in green seen against vivid yellow. Nisbet, E. Albert, Voorhees, Eliot Clark and Lester Boronda send their usual sort of thing, while Crisp Roy Brown, Arthur Spear, Wiegand E. Elmer Browne, Harry Hoffman and G. Glen Newell are true to their "accepted" virtues. Other allied exhibitors are W. H. K. Yarrow, I. Folinsbee, W. B. Closson, A. T. Schwarz, E. L. Ipsen, O. S. Clark, E. Piexotto, Turcas, W. H. Singer, E. H. Potthast, H. Eilee, P. Cornoyer, Armin Hansen, E. B. Barr, L. Berner, C. Yates, W. R. Leigh, B. Gutman, I. R. Wiles, Birge Harrison, Leo Mielziner, R. M. Kimbel, H. Nichols, G. E. Church, F. Rouland, F. A. Bicknell, J. H. Boston, Paul Kius, A. Grinager, H. Hoffman, E. C. Volkert, H. Vincent, Christina Morton, Walter Hartson and Lindsey M. Sterling, the sculptor.

James Britton.

**Fakirs at the Salmagundi.**

The Salmagundi Club, 14 W. 12 St., which so often has something of interest to show, has now on a "Retrospective Exhibition" by the Fakirs. Among the 100 "Fakes" are works by John F. Carlson, Charles C. Curran, Keyon Cox, James Montgomery Flagg, Cecilia Beaux, Irving R. Wiles, Henry Oliver Walker, Hilda Parton, Samuel Woolf, Mary E. MacMonnies, Sidney Dickinson, Charles Wright, G. C. Goodwin, Carleton Wiggins and Mrs. I. N. Stokes. A number of the "fakes" are caricatures of the artists own works. Of the paintings 88 are owned by Mr. Samuel J. Shaw, head of the Fakirs, who has been collecting them for nearly 20 years. Two prizes of \$25 each were awarded, the honors being equally divided between Samuel Woolf for his grotesque presentation of Israel Zangwill and Sidney Dickinson for his amusing satire "New York vs. Milwaukee."

**Interesting School Display.**

The New York School of Fine and Applied Art, of which Frank Alvah Parsons is president, and Susan F. Bissell, secretary and treasurer, is holding on four floors, at its home, 2239 Broadway, to May 23, an exhibition of the winter work of the classes. The display, which is well worth a visit, is open from 10 A. M. to 6 P. M., and from 7 to 10 P. M., on this and Monday evenings. The showing of the life classes in oil, in sanguine and in charcoal, is excellent, particularly interesting being the short time and memory sketches. There are portrait studies in oil, in color and black and white, as well as composition designs and illustrative work. A feature is made of commercial work, there being a fine array of posters, much interior decorative work, and many designs for stage and other more or less fantastic costumes. Among the group exhibits is one of the childrens classes.

**N. Y. School of Applied Design Prizes.**

The annual exhibition of the N. Y. School of Applied Design has been on during the week, at its building, Lexington Ave. and 30 St. The display is as usual of much interest. Prizes have been awarded as follows:

Elementary Department, \$50 scholarship, given by Mrs. Dunlay Hopkins; Alice Lane Jones.

Silk Department, \$50 scholarship, given by Mrs. Charles R. Flint; Florence Tiffield.

Wall Paper Department, \$50 scholarship, given by Miss Frelinghuysen; Oga Jobs.

Antique, \$50 scholarship; to Harriet L. Ecclesnie.

Illustration, \$50 scholarship, given by Mrs. Reeve-Meritt; Dorothy Ferguson.

Architecture, \$50 scholarship, given by Thomas B. Clark; Katherine Thomas.

A stone tablet to Mrs. Dunlay Hopkins, commemorating the founding of the school, by her, in 1892, was unveiled on Monday.

**At the Daniel Gallery.**

A summer exhibition of works by American artists, at the Daniel Gallery, 2 W. 47 St., includes works of Ernest Lawson, Man Ray, W. J. Glackens, Hayley Lever, Samuel Halpert, Marsden Hartley and Bror Nordfeldt. Notable among the Lawsons is a

bridge scene; an unusual Lever is a landscape, and the Nordfeldt is an artistic view over a valley. The Glackens example is agreeable and in the Renoir vein.

**At the National Arts Club.**

There is now on view at the National Arts Club, to May 26, a loan exhibition of English posters, in connection with the London underground railway system. From May 17 to 20 eight sculptured wood-panels by Karl von Rydingsvard depicting scenes of pioneer life in America were shown and following these were placed on view to June 2, the bookplate drawings, submitted in the Shakespearean book plate competition held under the auspices of the Shakespeare Birthday Committee. From June to September there will be open a Members Sketch Exhibition.

**Recent Works of Jonas Lie.**

A brilliant series of oils by Jonas Lie, 17 in number, are now on view to May 27, at the Knoedler Galleries, 556 Fifth Avenue. They flare a little, are somewhat insistent but are remarkably effective. Among the fishing scenes, near shore, and a few landscapes, appear three huge flower compositions handled in bravura fashion. The large "Autumn Fleet," which was at the fall Academy reappears, and there is a fine snow scene, "The First Ray." "The Return" is a dock scene with fishermen, loaned by Mrs. William Hurd Hill. "To Meet the Day" has a brilliant crimson sky, over a wide stretch of blue and green sea.

**Japanese Prints in Brooklyn.**

In the print department of the Brooklyn Museum there is now on view to June 11, a fine display of Japanese color prints, numbering one hundred, which have been recently acquired by the institution. Of Hiroshige there are 15 examples, one a view of Fuji, being, it is said, unique. Others represented are Hokusai, by ten examples, Shunsho, Toyoharu, Koriyasai, Kiyonaga, Yeishi, Shunzan, Shunyei, Toyokuni, Toyohiro, Shunsen, Yeisen, Hokujo, Torii Kiyomssu, Okumura, Masanobu, Torii Kiyoshige and thirty-six others.

**SCULPTURE SOCIETY AT BUFFALO.**

The National Sculpture Society has arranged an exhibition of American sculpture to be held under the auspices of the Buffalo Fine Arts Academy in the Albright Art Gallery from June 1 to Sept. 4.

The idea of such an exhibition originated with the late Karl Bitter, but his untimely death temporarily postponed the actual realization. The closing of the Panama-Pacific Exposition at San Francisco offered a felicitous opportunity to carry the idea into effect, and Miss Cornelia B. Sage, Director of the Buffalo Gallery, was quick to seize it.

All the Albright galleries will be cleared of paintings and the grounds will also be paced at the disposal of the sculptors. The sculpture from the Panama-Pacific Exposition will stop at Buffalo and many other pieces have been solicited. The exhibition will consist of medals, plaques, sculpture in bronze and marble, plaster and other material, wood and ivory carvings, sculptures in precious metals, portraits, allegorical statues and groups, ad works of decorative or monumental character.

**SALE TO BENEFIT FAMILY.**

The artist and poet friend of J. W. Alexander, Robert Burns Wilson, when he died recently in Brooklyn, left a widow and a young daughter unprovided for. His friends John H. Finley, State Commissioner of Education, the sculptor Partridge and Raymond Hyde, among others, have arranged for their benefit, an exhibition and sale of a number of works he left, which has just opened and is to continue to June 6th at the Snedecor Galleries, 107 W. 46 St. Mr. Wilson made a specialty of watercolors, but painted as well animal and marine subjects as well as portraits in oil.

**Leaves Portrait to Museum.**

Mrs. Catherine M. Dresser, who died on May 2, left a portrait of her grandfather Stephen Allen, Mayor of New York, to the Metropolitan Museum. She directed that if the museum declines the picture it should be offered to the city, and if the city also declines, the picture is to go to the Historical Society.

**James Portrait by Sargent for London.**

Henry James left his portrait by John L. Sargent to the National Portrait Gallery, with proviso that in case of non-acceptance, it should go to the Metropolitan Museum in this city.

Thomas Moran, who has been at El Tovar, Grand Canon, Arizona, will shortly be at the Schuyler, 57 W. 45 St., for ten days, prior to going to his Easthampton studio for the summer.

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**"THE BLAKELOCK SITUATION."**

"At this writing," says Mr. William Macbeth in his Art Notes for May, "the Blacklock situation is just a bit mixed in the minds of that public that knows about the gifted artist and his pictures."

"That steps are being taken to provide for him greater comfort than he can receive in a public institution, and for the support of his family is highly praiseworthy."

"To make arrangements for the sale of pictures he is expected to yet produce is, to say the least, somewhat premature. Make him and his family comfortable as far as can be done, say I, and await future developments in a very sad case."

"I have heard and read many comments on the present enormous profits being made by dealers on Blacklock pictures. To clinch the argument the fact is pointed out that in recent auction sales pictures fetched many thousands of dollars that cost their owners fewer hundreds. The benefit to the dealer in these transactions is not very apparent and none has cited particulars to prove it. To substitute 'collector' for 'dealer' might clear the situation."

"In spite of all the befogging charges there should be no hesitation in stepping forward with contributions. I do not think that either collectors or dealers will fail in doing what is really practical."

**TO FREE MISS BLAKELOCK.**

There is a movement on foot to have released, from the Hudson River State Hospital at Poughkeepsie, Marion Blacklock, the artist daughter of Ralph Albert Blacklock. Her works done at the asylum, have a ready sale, but as an incompetent it is difficult for her to market them. Chicago art patrons have taken steps in the matter.

**The Print-Collector's Quarterly**

Edited by FITZROY CARRINGTON

Curator of Prints at the Museum of Fine Arts, Boston,  
and Lecturer on The History and Principles of  
Engraving at Harvard University

The only periodical in English devoted exclusively to etchings, engravings, lithographs and drawings

CONTENTS OF THE APRIL ISSUE:

"A Jupiter in Sabots," by Robert J. Wickenden.  
Drawings by Italian Artists in the Metropolitan  
Museum of Art, by George S. Hellman.  
Some French Artists during the Siege and  
Commune, by William Aspenwall Bradley.  
Albert Sterner's Lithographs,  
by Martin Birnbaum.

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## BOSTON.

John Sargent still holds the center of the artistic stage here, and last week the Art Museum actually tendered him a showing of his loaned portraits of the great and "near great" of the city. The pictures being there (to wit, in the Evans Memorial Wing), their owners went to see them, while the rest of the world went to see both pictures and owners. Consequently, on Private View day the rather small gallery in which the pictures were compactly hung became a packing place for exceedingly good clothes and the Bostonese elect. Most of these paintings are the products of Mr. Sargent's youth—and what a remarkable youth it was! How proficient, how mature! What mannered and brilliant pieces of portraiture are "Mrs. Fiske Warren and Daughter," "Mrs. Hemenway," and "The Daughters of Edward D. Boit!" How salient in character is the likeness of the late Thornton K. Lothrop; what stately dignity in the portrait of Mrs. Edward L. Davis and son!

With art as a background, the "real thing" in Boston society had a chance to pay its homage to Mr. Sargent at the tea given in his honor last Tuesday by the Guild of Boston Artists, the occasion being the opening of the spring exhibition. Social leaders like Mmes. Edward D. Brandegee, Gordon Abbott, F. L. Higginson and others "poured," and altogether it was a very distinguished and pleasant affair whose success was due largely to the able management of Mrs. Lilla Cabot Perry.

Vose's Gallery is holding an interesting exhibition of miniatures—a traveling one. Conspicuous among the local representatives of the delicate art is Laura C. Hills, with her delightful "Yellow Scarf" and "Edith Harlow." Sally Cross and Margaret Foote Hawley are also represented by good work. Among the N. Y. miniaturists Mrs. Lucia Fairchild Fuller shows a noteworthy portrait of Mrs. John Fairfield, and Maria J. Streen an effective study called "White and Gold."

Altogether Bostonians are as busy as summer bees trotting to art exhibitions. At a local gallery there is a joint exhibition, from Durand-Duel of N. Y., of those two vital and vigorous exponents of French impressionism, Maxime Maufra and Henry Moret, only the former of whom is still living. The memorial exhibition of the pictures of the late Elizabeth B. Greene, the famous flower painter, is on at another gallery. Miss Greene was a pupil of William Morris Hunt, and her works show strongly the impress of his style and period. They are able works of their genre, although not made after the prescription affected by modern flower painters.

The Guild of Boston Artists announces that the prints to be presented to associate members of the Guild for 1916 are now ready for distribution. The picture chosen for this year for reproduction is one of Lilian Westcott Hale's drawings. Each print will be approved and signed by the artist, and the edition is strictly limited to the number of associate members, and none will be for sale.

John Doe.

## DETROIT.

The Second Annual Exhibition of Selected Paintings by American Artists, is on at the Museum, throughout the month. It contains 109 works, several of them medal pictures, and many of them loaned by public institutions and collectors. The Museum has purchased from the collection J. Alden Weir's "A Follower of Grolier," lately shown at the National Academy. There is also on view at the institution a collection of 26 sculptures, by Anna V. Hyatt, chiefly small bronzes.

## CHICAGO.

The annual watercolor exhibition at the Art Institute is, as usual, an interesting event. The Rotary exhibition sent from Washington adds to the interest of the general display and includes miniatures and pastels. Three large decorative paintings by Mabel Kay are especially praised. Eda Sterchi shows a lovely pastel and Bertram Hartman decorative paintings and pastels. Jessie Wilcox Smith shows several of her children's illustrations, "Rose Red and Snow White" leading. Alexander Robinson is represented by an assemblage of his beautifully colored paintings of Algerian and West Indian scenery.

The miniatures are especially good this year. Carolyn D. Tyler shows her exquisite "Julie Forgan," a portrait. Among others represented are Anna Lynch, W. J. Whitmore, Helen B. Slutz, Adrianna Tuttle, Anna M. Wirth, Helen Bodine, Katherine Wolcott, Sally Cross, Sara Hazard, Mary H. Tannahill, Eda N. Casterton, Margaret F. Hawley, P. B. A. Fernow, M. J. Stream, M. B. Smith, Berta Carew, Adlyn Bushnell, Bertha Coolridge, Sara N. Bartle, Theodora Larsh, Eulabe Dix and Laura Coombs Hill. Margaret

## PHILADELPHIA.

The directors of the Civic Exposition, "Phila., Today and Tomorrow," now open in the Auditorium Bldg. of the Commercial Museum, certainly chose the psychological moment for that event, just a day before the citizens were called upon to vote for loan bills giving City Councils power to appropriate many millions for municipal improvements. Attention is drawn to the work of the various institutions of art in the field of progressive culture, shown in displays of the students of the Pa. Academy, School of Design for Women, School of Industrial Art and others. A large and comprehensive model of the New Parkway with the buildings that will face it, including one of the designs for the Art Museum as it was proposed to erect it during Mr. Reyburn's term as Mayor, is one of the most conspicuous objects on view.

A reproduction in bronze of the wooden statue of Washington by William Rush, now in the Supreme Court Room, Independence Hall, has been presented to the Pa. Academy by Mr. Edward H. Coates, formerly president of that institution. Rush was noted in his day as a ship carver, when considerable artistic skill was displayed in the decorative "figure heads" of the wooden



PORTRAIT GROUP

G. L. Nelson

Exhibition of the Allied Artists

Foote Hawley has a little group, brilliantly colored, "By Lamplight." Evelyn Purdie shows her "Blacksmith," and Pamela Vinton-Struntz "Mme. L." Carlotta Saint-Gaudens has an excellent portrait of Augustus Saint Gaudens.

Paintings by Julian Onderdonk, a native Texan who has wandered far afield, including the Eastern art centers, are shown in the Marshall Field galleries. There are landscapes in Texas and others of the Southwest. Onderdonk belongs to the group of painters of the Southwest, including Kraft, Griffith, Higgins, Payne, Wendt, and others.

A loan exhibition of the Wentworth photographs of sea and land at all seasons is at the Palette and Chisel Club.

Mr. Robert Friedel, formerly with the Thurber Galleries, has established his own art galleries at 411 Garland Building. Mr. Friedel has traveled extensively in Europe in the study of art and gave two seasons to the study of cathedrals. He is one of the most popular dealers here.

A new and large and valuable collection of American etchings and engravings is shown at Roullier's.

H. Effa Webster.

sailing craft in the merchant service from this port.

Mr. Coates in his letter of presentation states that the original statue was carved in 1812 and that Rush, with Charles Wilson Peale and Rembrandt Peale was among the founders of the Academy.

Mrs. Emily Drayton Taylor has been re-elected President, Harry L. Johnson, Vice-President, Rebecca B. P. Patterson, Treasurer, and A. Margetta Archambault, Secretary of the Pa. Society of Miniature Painters at the annual meeting.

A school for instruction and practice in landscape painting has been established at Addingham, a picturesque village in the valley of Darby Creek, a few miles from Phila., under the tuition of Fred Wagner and John J. Dull.

Eugene Castello.

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## TOLEDO.

The large upright panel "Moonlight," by R. A. Blakelock, has been returned to the Museum and been hung again in the permanent collection. The painting was on exhibition in New York and Chicago for the past few weeks.

During the present month the Museum will show only one transient exhibition. Ten excellent pastels, all of them portraits by Mlle. Emillie Landau, of Paris, are the principal attraction this month. The display shows a wonderful handling of delicate flesh tints, especially in "The Head of a Russian Girl." Among the other pastels are "Portrait of Dr. Helen Nolen," "Girl with Rose," "Girl with Turban" and "Marcina from Kismet."

Fellowship in the Salmagundi Club, N. Y., has been extended to Thomas S. Parkhurst. Mr. Parkhurst has also been elected to membership in the National Arts Club.

Frank Sottek.

## ST. LOUIS.

The Art League prize of \$500 for the best work of art shown in the 3rd open competitive exhibition of the St. Louis Artists' Guild has been awarded to Mrs. Clara Pfeifer Garrett for a sculpture representing mother and daughter. The Halsey C. Ives prize of \$100 was won by Frank B. Nuderscher for a landscape, "Throb of Industry," and the \$50 prize by Ivan F. Summers for his "October." The Mary Elizabeth Bascom prize of \$100 was given to Fred C. Carpenter for a landscape with figures, and the Bettie Bonfinger Brown prize of \$50 to Fred G. Gray for a portrait of a young woman. Ruth K. Felker's "Allegory" won the Edward Mallinckrodt prize for mural decoration. Victor S. Holm's bronze, "His Father's Sword," received the \$100 Susan Rebekah Carleton prize, and the Nancy Ashcroft Meston prize of \$50 was awarded to Robert P. Bringhurst's "Florentine Girl." Amy Isaacs' "Yellow Smock" received honorable mention. The judges of the exhibition were Luis, Mora, Jonas Lie and Paul Manship.

The Committee on Finance of the Guild reported that \$10,500 had been contributed toward the cost of erecting a new building, the work on which is not to begin until \$18,000 has been raised.

Some 35 pastels by Cornelia F. Maury, rapid sketches of children and babies, are on view at the City Museum.

Everett Lloyd Bryant has an interesting exhibition of his pictures at the galleries of the Purnell Art Co., Baltimore, Md., N. Bryant was a medallist at the Pan'a-Pacific Exposition and is represented in the permanent coll'n of the Penn'a Academy.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
ART NEWS, and also counsel as to the value  
of art works and the obtaining of the best  
"expert" opinion on the same. For these  
services a nominal fee will be charged. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
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of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

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We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of  
Appraisal either in the first place or for  
revision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market values,  
both here and abroad; our appraisals are  
made without regard to anything but quality  
and values, and our charges are moderate—  
our chief desire being to save our patrons  
and the public from ignorant, needless and  
costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger,  
Andrews-Canfield, and the Catholina Lam-  
bert Picture Sales, is now ready.

## THE LATE ART SEASON.

The deferred arrival of even Spring  
warmth, much less early Summer heat,  
which in normal years is apt to come  
at this time of the year if only for a  
brief period, has thus far prevented the  
usual exodus of the members of the  
modish world to the country, and has  
thus benefited the galleries, studios and  
especially the auction rooms, which  
last have never held important art and  
literary sales so late in the Spring, and  
with such a measure of success. Just  
so long as cool weather prevails, the  
city's attractions will prevail over those  
of the country, and correlatively deal-  
ers, artists and auctioneers will have  
customers.

Our Calendar of Sales and Exhibi-  
tions is again surprisingly long this  
week, and there is still opportunity, be-  
fore the Summer flitting, for collectors  
and art lovers to secure much that is  
good, and at moderate figures.

We keep pace this week, and will for  
still another week, with these late sea-  
son activities in the American art  
world, and our readers will find the  
present issue replete with interesting  
news.

## A GOOD MAN GONE.

In the passing of William H. Powell,  
whose obituary we publish, with sin-  
cere regret, elsewhere in this issue, a  
good man has gone from the New York  
art world.

For so many years the quiet little  
gallery and artists' material shop, con-  
ducted by William H. Powell on upper  
Sixth Ave., has been the Mecca of New  
York artists, even of those who did not  
have studios nearby, and probably no  
man in the trade had as many acquaint-  
ances and warm friends among artists  
of the city. He numbered also among  
his friends many a collector and art  
lover, who, like the artists, appreciated  
his kindly and loveable nature, his true  
knowledge of art and his taste and dis-  
cernment.

So the passing of William H. Powell  
is the passing of a friend, and one  
whose place in the Metropolitan art  
world cannot be filled. He died just  
after finishing his march as a patriotic  
citizen and a "Christian Soldier" in the  
Preparedness parade last Saturday, and  
his end was peaceful. To his widow,  
also the artists' friend, we extend our  
sincerest sympathies and our every  
wish for her success in the carrying on  
of the work her husband so well con-  
ducted.

The old Greek epitaph applies with  
peculiar fitness to William H. Powell.  
"Here wrapt in happy slumber—Cleop lies  
"Asleep—not dead—the good man never  
dies."

## WAS IT A "FAKE?"

"A portrait of Col. Theodore Roosevelt,  
signed with the name of John S. Sargent,  
but not guaranteed to have been painted by  
that artist, was bought for \$110 by C. Wat-  
son, agent, at the sale of foreign and Ameri-  
can paintings that ended Apr. 28 at Hiram  
H. Parke's galleries, Broadway, near 21st  
St."—N. Y. World.

## A New Jersey Tribute.

Editor, AMERICAN ART NEWS:

Dear Sir:  
I enclose my subscription for another  
year. The AMERICAN ART NEWS is giving  
me thorough satisfaction. I enjoy each  
number, always finding there the latest news  
of art in general. Prosper Guerry.  
Elizabeth, N. J., May 17, 1916.

## HARRISON S. MORRIS AGAIN.

Seizing the opportunity afforded by the  
publication of a rejoinder by Mr. John F.  
Lewis, President of the Pa. Academy—in  
a Phila. local journal, to the statement, also  
published, made by a Mr. Huger Elliott, a  
Bostonian, to the effect that "Art was dead  
in Phila."—to get once more into the lime-  
light, Mr. Harrison S. Morris, former Man-  
ager of the Pa. Academy and later American  
Art Director at the Rome International Art  
Exposition of 1912, rushes into print in the  
Phila. Ledger in a column letter and pro-  
ceeds to pay his compliments to President  
Lewis and his management of the Pa.  
Academy and other art institutions with  
which the latter is officially connected.

With that modesty which is one of the  
most pronounced characteristics of Mr.  
Morris—he discourses on "the brilliant rec-  
ord of the Academy in its annual exhibi-  
tions (inferentially when Mr. Morris was  
Manager) and says that "the tradition of  
great annual shows in Phila. does not die  
easily." Then he throws an amusing side-  
light on the method of the Art Critic of the  
New York Herald (Mr. Gustave Kobbe)  
in writing up an out-of-town exhibition as  
follows:

"I was amazed at the critical notice of the  
exhibition before last in the New York  
Herald. It might have been reprinted from  
one of those eulogies of the great shows  
of the past. Mr. Lewis himself had been  
most apologetic for this weak and unrepre-  
sentative exhibition. But the New York  
Herald critic spilled out his abundant ad-  
jectives just as usual. 'So, I wrote to him,  
'Is your judgment failing or did you write  
without seeing the show?' He acknowl-  
edged, with jocund remorse, that he had not  
been to Philadelphia at all, but 'wrote from  
memories of other days.'"

As the Herald has been very kind to Mr.  
Morris this "show up" would seem to be a  
bit ungracious.

Mr. Morris fails to mention that the  
annual exhibition—that of 1915—which he  
so much derides, was the one immediately  
following the war's outbreak, which event  
took from it necessarily a distinguishing  
feature—namely the presence of works by  
American artists resident in France and  
England. Is it, therefore, entirely fair for  
Mr. Morris to make the comparatively less  
strong annual display of 1915, a chief count  
in his attempted indictment of Mr. Lewis  
and the Academy management?

But Mr. Morris cannot apparently see  
straight where the Academy or its present  
management are concerned. He has never  
recovered from the shock of losing the  
management of the veteran institution, and,  
although the ART NEWS holds no brief for  
Mr. Lewis nor the Academy—it is not its  
opinion that "Art is dead in Phila." even if  
Mr. Eliot, who Mr. Morris informs his read-  
ers is "The husband of Elizabeth Shippen  
Green." (My what ructions there must be  
in the Eliot household over the raising of  
such a question by Mr. El!) so believes.

The entire matter is really local and a  
"tempest in a teapot." Mr. Eliot, by his  
seemingly ill-considered and unjust state-  
ment, has produced, however, a situation,  
of which Mr. Morris has taken advan-  
tage to vent his spleen against the Acad-  
emy management and to jump once more  
into the limelight, from which he speedily  
retired after the Rome Art Exposition.

## CORRESPONDENCE.

## A Significant (?) Omission.

Editor AMERICAN ART NEWS:

Dear Sir: Can you explain the entire ab-  
sence—alone of all the Fifth Ave. Art  
Dealers' Galleries—of any American flags  
or decorations of any kind on the fronts  
or in the windows of the galleries of Hanf-  
staengel & Co. and Arthur Hahlo during  
the great Preparedness Parade on the Ave-  
nue last Saturday?

This notable omission is looked upon by  
the art trade as rather significant of the  
attitude of the proprietors of these gal-  
leries towards the American character of  
Saturday's event.

American Art Dealer.

New York, May 16, 1916.

(We are unable to gratify our cor-  
respondent's curiosity. Possibly the  
recent republication in the AMERICAN  
ART NEWS of Frau Hanfstaengel's  
(mother of the dealer) comments, in the  
German Vossische Zeitung, on the atti-  
tude of New Yorkers towards Germany  
in the war, may explain why Hanf-  
staengel & Co. did not decorate their  
establishment or hang out the American  
flag during the parade.)

We understand that Mr. Arthur  
Hahlo, despite his name, is an American  
born and like Mr. Hanfstaengel is a  
graduate of Harvard. His failure to  
display the National colors, therefore, is  
beyond our understanding.—Ed.)

## OBITUARY.

## William H. Powell.

The well-known dealer in art and artists'  
materials, William H. Powell, died sudden-  
ly, May 13, shortly after he had finished his  
march with the great preparedness parade.  
He died in his wife's arms, in his store, 683  
Sixth Ave., to which he had been carried  
from the ranks. Mr. Powell was the son  
of the capable and popular historical painter  
and member of the National Academy,  
William Henry Powell, and was fifty-one  
years of age. His ambition was to become  
an artist, but his father died, when he was  
still young, and he became clerk and  
librarian at the Cooper Union, and after-  
wards secretary to the late former Mayor,  
Abram S. Hewitt. There was great sorrow  
at the news of his death, for his kindly  
nature and unfailing assistance to young



WILLIAM H. POWELL  
Irving R. Wiles

artists, to whom he often offered the hos-  
pitalities of his galleries for exhibition  
purposes, made him hundreds of friends.

Over thirty years ago Mr. Powell started  
in the art business, using but half of the  
present store, selling newspapers and sta-  
tionary and maintaining a library. The  
business grew rapidly, and now two floors  
are occupied. It will be continued by the  
widow, who was Miss Adelaide Henry, a  
sister of Mrs. H. C. Redding, well known in  
art circles. He is further survived by Mrs.  
Frances Lloyd, a sister, a painter, as well  
as her son now with the British army. Mr.  
Powell had a very wide acquaintance, among  
artists of this and the past generations, and  
from his father he heard much of Albert  
Gallatin, Alexander Dumas and Washing-  
ton Irving, who had sat to him, and of  
Lamartine and Eugene Sue, who were his  
friends.

## Thomas Wallis.

The death is announced from London, of  
Thomas Wallis, once a leading figure in  
art circles and senior partner in the com-  
pany which carried on the well-known  
French Gallery. The business still con-  
tinues at Pall Mall, but Mr. Wallis retired  
in 1910, when in his 73 year. In his early  
days he was an engineer and worked in  
Australia. He returned to England in 1862  
and went into his father's art business. It  
was he who started the late Sir W. O.  
Orchardson, on the road of success, award-  
ing a prize of £100 to his picture "The  
Challenge," which brought ten times  
that sum, at the Quilter sale, a few years  
ago. By order of Queen Victoria, Mei-  
ssonier's famous work, "La Rixe," was first  
shown in England at the French Gallery.  
It originally appeared at the Paris Uni-  
versal Exposition in 1855, and was so much  
admired by the Queen and the Prince  
Consort, that the Emperor Napoleon III  
purchased it for 25,000 francs and presented  
it to the former. When Mr. Wallis pur-  
chased Fortuny's "The Spanish Wedding,"  
the Queen had Mr. Wallis bring it to  
Windsor for her inspection. From Prince  
Napoleon, he bought Meissonier's "Napo-  
leon in the Campaign of Paris," and Rus-  
kin paid him 1,000 gns. for it. Thirteen  
years later Ruskin sold it to his great as-  
tonishment and joy at Christie's for 5,800  
gns. Though the auctioneers usually paid  
in a month, Mr. Wallis gratified the writer,  
by handing him a check for the amount.

## W. Irving Jenkins.

W. Irving Jenkins, who owned one of  
the most valuable collections of steel-en-  
gravings in the U. S. and was a retired  
banker, died May 12 in Clinton, Mass., at  
the age of sixty-seven.



## THE ROYAL ACADEMY.

London, May 10, 1916.

We were promised a "War Academy" this year but the promise has not been fulfilled. That is not to deny that there are canvases in plenty depicting certain military incidents, portraying numerous officers in khaki, and even dealing with current events in a becoming allegorical form, but taken as a comprehensive whole, the heroic spirit, the martial attitude are noticeably absent.

A place of honor is given to Mr. Olivier's "Merville, December, 1914," a large canvas commemorating the meeting of the King with President Poincaré and General Joffre. This unfortunate canvas, though no doubt it will please a large section of that public which loves a picture to be a record rather than a work of art, is everything that a historic painting ought not to be, and has all the appearance of the artist's having principally aimed at correctness of detail in uniforms and overcoats, leaving all dramatic significance entirely out of his artistic calculations. Such an achievement, is to say the least of it disappointing for, given an inspiring theme, a mediocre treatment means a waste of valuable opportunity. Mr. Frank Brangwyn, too, despite the excellence of his "Poulterer's Shop," a magnificently decorative grouping of fruit and game, is far less at home in his "Mater Dolorosa Belgica," a composition arranged on the lines of a "Pietà," but lacking that intensity of feeling and insight which one instinctively looks for in a subject of such scope.

A War picture, which at least has the merit of being exceedingly good to look on is Mr. Moira's "War Workers," in which a band of nuns is pleasantly engaged in the sunshine on work for the forces. Here the artist has known how to blend his figures and their occupation into a harmonious whole, avoiding the error of making them merely items in a catalog, while at the same time keeping them in a well balanced relation to the composition. But perhaps the most imaginative and poetic war picture comes from Mr. Clausen, who in his "Youth Mourning," has struck a note which appeals at once by reason of its utter simplicity and sincerity. In the foreground is a single figure, that of an exquisite nude, bowed to the ground beneath its load of sorrow. The distance is sown with little white crosses, emblems of youth's companions who have fallen, and so delicately treated that they have the appearance of so many flowers blossoming in Elysian fields.

## Sims and Sargent.

Mr. Sims is a man who troubles himself neither with war nor with peace, with life nor with death, for his pictures, delightful scraps of fantasy that they are, are frankly not concerned with this world, but with another that exists in this artist's imagination and which is faery rather than human. His "Iris" is a joyous, inspiring piece of work, exhibiting passages of pure, clear color, while his "Clio and the Children, 1915," in which a company of children are grouped around the Muse of History with her bloodstained scroll, is drawn with all that delicacy and subtlety so characteristic of his art.

We miss this year the Sargent masterpiece, for on this occasion only a couple of circular designs for mural decorations bear this distinguished name. These are in the classic vein and though effective, can hardly be called imposing. Now in place of the general rush, as in former years, to find the Sargent portraits, the average visitor is concerned to discover the latest Lavery and this year he will not be disappointed as to quality, for Mr. Lavery's portraits of Miss Elizabeth Asquith and of "Hazel in Black and Gold" are both distinguished achievements, excellent as regards color and notable in regard to brushwork. From Mr. Orpen come also several portraits, all displaying that lighting of the figure from both sides, to which this artist is so much addicted and which is at his hands so admirably effective.

In reference to the canvases exhibited by the President, Sir Edward Poynter, I propose to enter into no detail, for they are occupied with the classical and Shakespearean subjects of every former year, while much the same may be said of the works of Mr. Waterhouse who adds still another to the endless list of yearning maidens which he has already produced. One cannot help feeling just now something of a sense of affront at this divorce of art from actuality, though on reflection one must admit it to be preferable to an artificial output based upon an actuality but imperfectly realized.

The sculpture section is hardly up to its usual level, though interest attaches to the "Nurse Cavell" of Sir George Frampton and to "The Kiss" of Hamo Thornycroft, one of the purchases made by the Chantry Bequest.

L. G.-S.

## LONDON LETTER.

May 5, 1916.

An interesting outcome of the recent Red Cross Sale is the commission given by a committee of the Society to William Orpen to paint the scene in Christie's during the auction. The picture is intended for presentation to Messrs. Christie in token of appreciation of the great services which they have so generously rendered to the cause of our wounded soldiers and sailors. The artist attended the sale assiduously, in order to make the requisite sketches and it is anticipated that the canvas will contain a number of interesting studies, not only of members of the firm but also of habitual visitors to the rooms.

The month of April witnessed the death of two important figures in the art world, both of them men who commanded the greatest respect for the disinterested assistance which they were at all times ready to give to the cause of Art. One was Mr. W. C. Alexander, the patron of Whistler and father of the original of the famous portrait of "Miss Cicely Alexander," the other was Mr. Herbert P. Horne, an architect as well as a man of letters. Both of these gentlemen were distinguished for their scholarship and knowledge as well as for their inborn appreciation of things beautiful, while in each case all suggestion of pretentiousness was conspicuously absent. The last years of Mr. Horne's life were spent in Florence, where he was occupied in the preparation of an exhaustive work on the life of Botticelli.

## Some Spring Exhibitions.

There are several Spring Exhibitions running just now, which are of more than common interest. Of these mention should especially be made in connection with the orn exhibition at Colnaghi and Obach's at 144 New Bond St. The present collection contains a number of portrait studies of exceeding delicacy and beauty. These drawings display greater reticence than did his earlier etchings, while it is observable that the artist has attained greater breadth and variety in the means which he adopts to obtain his luminous atmospheric effects. The enforced absence of color seems to impose fewer limitations on the art of this etcher than on that of any contemporary craftsman in this medium.

Another noteworthy exhibition is that at the Leicester Galleries, where the fine bust of the novelist, Mr. Joseph Conrad, executed by the American sculptor, Mr. Jo Davidson, is on view. The work is excessively modern in spirit and full of a nervous energy which makes it particularly attractive. Mr. Davidson has thrown convention to the winds and produced a bust which in addition to being a living presentment is also an artistic achievement.

## Amusement Tax Again.

In my letter of last week I spoke of the way in which the new Amusement Tax was likely to work in regard to the exhibitions held by the dealers, and this week I am able to state that through the agency of the Imperial Arts League, a movement has been set on foot with the object of removing the imposition of the tax from shows of this kind. The grounds on which the appeal is being made is, that these exhibitions in addition to their educational importance, have the effect of encouraging contemporary art and act in a great many cases merely as channels by means of which art productions may be sold.

In the case of art society exhibitions, the show is often held through the generosity of individual members, the receipts by no means covering the expenses involved, so that the addition of a tax resulting in a decrease of attendances must necessarily have a tendency to shut down the exhibitions altogether. As regards the municipal galleries it is cited that in the case of the Liverpool Art Gallery, admission receipts dropped in 1914 from an average of £3,000 to £500, a portion of the deficit being made up by a few public-spirited citizens. The petition contains many very influential names and is headed by Sir Edward Poynter, President of the Academy.

Mr. Herbert Cook, whose name is well known as a collector of works of art as well as a writer on the Old Masters, has recently been appointed in conjunction with Mr. L. Harcourt, to the post of Trustee to the National Portrait Gallery. His famous collection at Doughty House, Richmond, was formed by his grandfather, Sir Francis Cook and contains many items of great rarity and interest. Mr. Cook is a member of the Committee of the National Art Collections Fund.

L. G.-S.

## IN THE STUDIOS.

Glenn Newell has left the Van Dyck where he painted all winter, and has gone to his Dover Plains, N. J., studio for the summer.

Marion Swinton will probably be detained in New York and its vicinity the greater part of the summer as she has organized a class in painting which she proposes to take to Morsemere, the Palisades and the city parks, three times a week until October. She expects to paint portraits in her Van Dyck studio until June.

Recent portraits by Eugene Speicher are a full-length of Mrs. Franklin Kalbfleisch of Cleveland, O., and Mrs. C. H. Matthaisson and Mrs. Ralph Matthaisson of Irvington, N. Y. He is now at work upon a portrait of Mrs. Walter Davis of Portland, Me., which he hopes to complete by June, when he will go to Woodstock for the summer.

Jerome P. De Witt, who moved from the Van Dyck this winter to the Clinton, 253 W. 42 St., has been much occupied with portrait work. Among his recent sitters were Mrs. Phillips Linn of Uniontown, Pa., and Miss Miller May of N. Y. He expects soon to begin a group portrait of four members of a Southern family. This work will doubtless detain him in New York until late June. He will spend the remainder of the summer in Maine.

William R. Derrick plans to spend the summer at Mohonk, N. Y., where he will remain until the late autumn. He has had an unusually successful winter, having sold a number of his paintings to collectors.

Louis Valliant is painting three decorative panels for the home of Mr. Lafon Allen of Louisville, Ky. He recently completed a group of grisaille panels for the entrance hall of an apartment house in N. Y. He plans to spend the summer at Washington, Conn., leaving about June 1.

George Lawrence Nelson, whose "Mother and Son" group appears on page 3, is making strides in portraiture. Since his return from Europe a few years ago he has won recognition from artists and art patrons. He has long been an exhibitor at the National Academy and Allied Artists displays. His work reveals an honest determination to portray character. His color is fresh and good taste emphasizes his choice of subject and arrangement.

Martin Borgord, the gifted painter, who has spent the past ten years in Europe, principally in Holland, where he has a studio, returned to this country last month, owing to the Government's call to return and renew his citizenship. He is now at Lyme, Conn., where he will paint until July when he expects to return to Holland. Before leaving America, however, he will arrange for an exhibition of his work next season at one of the leading galleries, when art lovers will have an opportunity of seeing a new and refreshing group of paintings. He paints in a high key, has a joyous palette color and his subjects are as interesting as varied.

Mrs. Clara Lathrop Strong is working, in her studio at Marshfield Hills, Mass., on a large mural painting for the Congregational Church of West Barnstable, Mass. It is to be placed in August, when the church celebrates its 300th anniversary. Mrs. Strong will open a New York studio in the fall.

Mr. William Conant Church issued invitations for Wednesday and Thursday of this week, to view at the residence of the artist, 109 E. 39 St., his portrait painted by the Princess Lwoff-Parlaghy. Other portraits shown were those of Mr. John Burroughs, Hon. Joseph H. Choate and Prof. Henry Fairfield Osborn.

At the N. Y. School of Applied Design for Women on Monday, a tablet was unveiled commemorating the founding of the institution in 1892 by Mrs. Dunlap Hopkins. This memorial was erected as a tribute to Mrs. Hopkins by the Advisory Committee of the School.

Charles H. Davis will spend the summer at Mystic, Conn.

Henry W. Ranger and F. Ballard Williams are spending a few weeks painting at Noank, Conn. They will return to their New York studios next week to remain until June 1 when they will leave town for the summer.

## PARIS LETTER.

Paris, May 10, 1916.

The public is in danger of becoming greatly fatigued with a surfeit of war pictures. A sympathetic attitude towards men who are fighting for their country has led, until the present, to a tolerance towards mediocre and sometimes inferior art which would be decidedly injurious if it were to last. The beginning of a reaction is manifest; but people will continue more or less to buy pictures illustrative of the war, merely because of that fact, be they good, bad or indifferent. Some exhibitions that are forced upon public attention, however, appear impertinent because, while hopelessly amateurish, they have not the excuse of giving aid and encouragement to artists serving in the army.

There is on the south side of the Seine what is known as the Latin Quarter Association. Mostly directed by American and English women, it gives afternoon teas at which gossip about the war flies about in an entirely irresponsible way, and it occasionally shows pictures, many of which might more wisely be hidden. Except Mr. Obersteuffer, the city landscapist, who fared so unjustly at the hands of the Panama Exposition jury, artists who have proved their title to distinction have fought very shy of sending anything to this association. On its walls at present is hung a rather interesting display, however, though devoid of any really salient features. There is a whole gallery of portraits of French, British and Belgian soldiers, all painted by Miss Julia Théophylactos. Fabius Lorenzi, an artist who was "mobilized" early in the war, contributes water-colors interpretative of things which he has seen in the battle zone. Among other exhibitors are Miss A. H. Holt, Miss Violet Mège and Miss Ruth Morley.

The ancient art of Japan and China is finely represented in an exhibition in an aristocratic mansion of the old Faubourg Saint-Germain quarter and the profits are to be used to restore the farms and villages of Alsace, devastated by the war. The most notable collectors of France have contributed to it, among them the Comtesse R. de Béarn, the Princesse de Murat, the Princesse Eugène de Murat, the Comtesse de Valencia, the Marquise de Ganay, David Weill, Baron Henri de Rothschild, Edmond Guérin and Gustave Schlumberger. The marvels shown include archaic Chinese bronzes, austere and elevated in style; Chinese, Japanese and Korean pottery, strikingly simple in form and beautiful in substance; jades and crystals; rings astonishingly clever in their fashioning; sword-hilts, minutely wrought; sumptuous screens, in the decoration of which there is an incomparable nobility; Chinese portraits of the first century of the Christian era, as meticulous as those of Holbein, but with a breadth of treatment and a magnificence of color which were unknown to him, and curious specimens of far-eastern wood-carving.

A controversy has arisen as to whether the so-called "new art" in France is principally due to German influence or not. Many persons are already writing anxiously about the character that French art is likely to assume after the war. On one side are those who contend that all the so-called "new art"—due to "Cubism," "futurism," etc.—should be rigorously eschewed as fraught with the infectious seeds of esthetic degeneracy. On the other side are those who vehemently deny that the Munich school had anything to do with the search after untried effects, of which this "new art" is the symptom, and that this search and its manifestations have already had a beneficial effect even upon conservative painters, though they will not confess it. It is frankly recognized by many artists and critics that the greatest danger to the future of French art is not innovation, but stagnation.

Eric Tayne.

George Breustel will leave New York about June 1 for Gloucester where he will paint until the late autumn.

A number of prominent American artists now here from abroad, plan to spend the summer in California and on the Pacific coast. Walter Griffin, a member of the American colony of artists in Paris, left this week for the West, and while en route, for the coast, will tarry for several days at the Grand Canon, Arizona. From thence he will continue on his trip to San Diego, Los Angeles, Santa Barbara, and San Francisco, where he is represented by a characteristic group of paintings at the California Art Exposition. He will sketch on the coast this summer and will probably give an exhibition of his pictures here upon his return in the autumn.

During his recent stay in New York Mr. Griffin occupied the studio of Paul W. Bartlett, who has been dividing his time between this city and Washington, D. C.

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Berlin Photographic Co., 305 Madison Ave.  
Wood Blocks in Color by American Ar-  
tists, to May 31.

Canessa Gallery, 1 West 50 St. (formerly  
Altman Gallery), Opening Exhibition of  
High Class Antique Works of Art.

City Club, 55 W. 44 St.—Photographs of N.  
Y. by Kenneth Clark, to May 22.

Daniel Gallery, 2 W. 47 St.—Summer Exhi-  
bition of Work by American Artists.

Ehrich Galleries, 707 Fifth Ave.—Pictures  
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Fine Arts Building, 215 W. 57 St.—Third  
Annual Exhibition of the Allied Artists of  
America, to May 25.—Dominion of Ver-  
sailles Exhibit, to May 27, 2 to 10 P. M.

Folsom Galleries, 396 Fifth Ave.—Group  
Exhibition by Five American Artists.

Goupil Galleries, 58 W. 45 St.—Original  
Etchings by Members of the British So-  
ciety of Graver Printers in Color, to  
May 30.

Lewis and Simmons, 581 Fifth Ave.—Ex-  
hib'n of Old Masters and Objects of Art.  
Catherine Lorillard Wolfe Art Club, 802  
Broadway.—May Exhibition of Work by  
Members.

Kennedy & Co., 613 Fifth Ave.—Early  
Aero and Velocipede Prints and Etch-  
ings and Dry Points by William Walcott.

Keppel & Co., 4 E. 39 St.—American  
and Foreign Lithographs, to May 27.

Knoedler Galleries, 556 Fifth Ave.—Recent  
Paintings by Jonas Lie, to May 27.

Little Gallery, 15 E. 40 St.—Ashbee Guild  
of Handicrafts Exhibition.

Metropolitan Museum, Central Park at 82  
St. East—Open daily from 10 A. M. to  
5 P. M.; Saturdays until 10 P. M.; Sun-  
days 1 P. M. to 5 P. M. Admission Mon-  
days and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils,  
Watercolors and Pastels by a Selected  
Group of American Artists.

National Arts Club, 119 E. 19 St.—London  
Poster Exhibition, to May 31.—Shakes-  
peare Book Plate Competition Drawings,  
to June 2.

N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—"Making of a Wood-Engraving."  
—Stuart Gallery.—Henry Wolf Mem-  
orial Exhibition.

N. Y. School of Fine and Applied Art, 2239  
Broadway.—Annual Exhibition of Stud-  
ents' Work, to May 23.

Photo-Secession, 291 Fifth Ave.—Drawings  
by Virginia O'Keeffe, Watercolors by C.  
Duncan and Oils by Rene Lafferty.

Thumb-Box Gallery, 24 E. 49 St.—Drawings  
and Sculptures of the Dance.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Charles  
E. Locke Collection of China, Furniture,  
etc., Afts. and Eve'gs, May 23-25, Eve'g.  
May 26.—Vital and L. Benguiat An-  
tique Laces and Embroideries, afts., May  
25-26.

Anderson Galleries, Madison Ave. at 40 St.  
—Library of the late John T. Garvey of  
Utica, notable for the books on music,  
Afts. of May 22-23.—Library of the late  
Samuel B. Snook, with two important  
consignments from London, Afts. of  
May 24-26.—Etchings and Engravings  
and rare New York Views from Mrs.  
Joseph B. Little, Estates of Dr. R. A.  
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owners, sale Eve'gs of May 25-26.—Col-  
lection of French Art, including decora-  
tive French Furniture, Bronzes, Marbles,  
Miniatures and Tapestries, consigned by  
M. Jules Ratzkowski of Paris, now on  
exhib'n to sale on the Afts. of May 27-31  
and June 1.—Rare Books on California  
and other Western States, on exhib'n  
from May 24 to Sale, Aft. and Eve'g of  
June 2.—Collection of English and  
American Autographs, on exhib'n May  
29 to Sale, Afts. of June 5-6.—Library of  
the late Edward Bunnell Phelps, on  
exhib'n May 29 to Sale, Afts. of June 7-9.

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Anderson Galleries, preliminary to the sale  
on the afternoons of Wednesday, Thurs-  
day and Friday next. In addition to stand-  
ard sets, Riverside Press publications, fine  
copies of the Impartial History and Bever-  
ley's Virginia, and some remarkable ex-  
amples of the work of the binders, Derome,  
Roger Payne, Root, Riviere, Sangorski &  
Sutcliffe, and Zaehnsdorf, the sale contains  
many extra-illustrated volumes of unusual  
interest. The illuminated Mss. of the Fetes  
Galantes of Verlaire, for example, with  
nine miniatures, is in a jeweled binding.  
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of Charles and Mary Lamb, each in a  
frame enriched with amethysts, is bound  
in full crushed levant morocco. The Edin-  
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crushed levant morocco, and the twenty-  
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original Mss., is the finest set ever offered.  
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Valpy Press, are in 141 volumes. Mark-  
ham's Life of Halifax is extra-illustrated  
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productions in the whole history of color  
printing is the facsimile of the Book of  
Hours of Anne of Brittany. Among the  
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nary to the sale on the eve'gs of May 25-26.

The sale includes examples of the work of  
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Rembrandt, Van Leyden, the Little Masters,  
the American etchers, like Bellows, Bacher,  
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Supderhoef, Delff, Van Dalen, Drevet, and  
many others. Among the mezzotint engrav-  
ings are works by Beckett, Faber, Simon,  
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The library of the late John T. Garvey  
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son Galleries on the afts. of Monday and  
Tuesday next, is notable for the large  
number of books on music which it con-  
tains, and for the interesting letters of  
musicians, including Liszt, Mendelssohn,  
Meyerbeer, Offenbach and Paganini. The  
coll'n of books on the violin and the great  
performers on that instrument is the large-  
est that has come on the market in years.  
In addition the sale contains first editions  
of English and American authors, books  
of general literature and some rarities in  
early English, including a fourth folio  
Shakespeare, the first folio of Paradise  
Lost, and Grafton's Chronicle, London,  
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Wednesday afts. and eve'gs. and on Thurs-  
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Cologne: 3 Domkloster

**More Dickens and Thackeray Items Sold.**

The sale of the second part of the Dickens and Thackeray collections, from the library of Edwin W. Coggeshall, opened Monday, at the Anderson Galleries, \$15,846.75 being the total of the session. Mr. Gabriel Weiss gave \$1,775 for the Mss. of two sketches in Thackeray's "Our Street," called "The Lion of Our Street," and "The Dove of Our Street." Mr. George D. Smith paid \$1,650 for the Mss. of Thackeray's "The Bumpshers" and the original draft of "Jolly New-boy, Esq., M. P.," containing a couple of small pencil drawings. To Mr. Smith also went for \$875 Edwin D. Smith's large three-quarter length portrait of Thackeray, and for \$810 an antique Italian shell-shaped reliquary, with locks of hair of Milton and Mrs. Browning. The former was given to Browning by Leigh Hunt and was owned in turn by Samuel Johnson and Joseph Addison and the latter by his then wife-to-be. Mr. Smith also gave \$530 for "William Makepeace Thackeray at Clevedon Court," with 16 lithographs after Thackeray drawings, privately printed about 1860, together with a letter from Thackeray to Sir Henry Cole, of the South Kensington Museum, in regard to his prospects as an artist, and \$385 for a first edition of "Rebecca and Rowena, a Romance upon Romance," with a letter of the author to the illustrator Richard Doyle.

He paid \$355 for Walter Henry Watts' watercolor head of Dickens; \$325 for a page of the Mss. of "The Adventures of Philip on his way through the World," \$320 for Thackeray's "A Street View in Constantinople," drawn as a frontispiece to, and laid in a first edition of "Notes of a Journey from Cornhill to Grand Cairo," \$310 for the Mss. of the first nine pages of Thackeray's Lecture on George I, as delivered on the American tour and dictated to his secretary, Charles Pearman; \$300 for a first edition of "The Adventures of Philip," with a page of the Mss.; \$230 for a first edition of "The Newcomers," with a letter of the author to the publishers about the illustrations; \$210 for a "Malise's full-length pencil portrait of Disraeli; \$210 for a first edition of Theodore Martin's memoir of Prof. Aytoun, with an inserted letter to him from Thackeray; \$210 for a Thackeray pen and ink of Queen Victoria's Coronation procession; \$205 for a letter from Thackeray to Doyle; \$205 for two pencil drawings by Thackeray for "The Virginians," representing Washington and Braddock; \$200 for St. Aubin's portrait of Lafayette as a young man; \$177.50 for a letter of Charlotte Bronte to W. S. Williams referring to Thackeray and "Jane Eyre"; \$160 for a letter of Dickens to Georgiana Hogarth, his sister-in-law, and \$155 for a letter from Charlotte Bronte to Mr. Williams, containing a criticism of George Lewes' novel, "Rose, Blanche and Violet."

Mr. Henry Malkin secured for \$825 portraits in colored crayons, by Lowes Dickenson, of Robert and Elizabeth Barrett Browning, made shortly after their marriage. Mr. J. M. Patterson paid \$505 for a letter of Thackeray to Mrs. Macready, wife of the actor, referring to a reconciliation dinner with Dickens. Mr. Charles Sessler gave \$410, for a first edition of "Lovel the Widower," with an inserted page of the Mss. To Mr. James F. Drake went at \$380, a first edition of M. A. Titmarsh's "Our Street," with a page of Mss. Mr. M. Martin gave \$177.50 for a silhouette of Scott by Edouart.

The second session, Tuesday, produced \$11,470.50. Mr. Smith acting for a collector paid \$4,150 for 125 unpublished letters of Dickens to William Henry Willis, his sub-editor on "Household Words" and "All the Year Round," which contain much exceedingly interesting material. Mr. Smith also gave \$206, for a letter written by Dickens shortly before his death and alluding to a

good night's rest brought on by laudanum. For a letter from Boston, signed only with initials, he gave \$122.50. For another initial letter he paid \$102.50, and the same amount for a Dickens Mss. list of 16 titles, being suggestions for title of "Household Words." On a separate sheet there was a quotation from Longfellow. For a letter to Wills, signed by initials, Mr. Smith gave \$101.

The third and final session, Wed., produced \$5,609.50, which made the grand total of the second part of the Coggeshall sale, \$32,934.75 and of the whole sale, \$93,935.80. Mr. Smith gave \$60 for a Dickens' letter from Boston, \$51 for one referring to Wilkie Collins, \$50 for another from Folkestone, sharply criticizing Thackeray, and the same amount for a second Boston letter. For another \$60 was paid.

**Locke Books and Prints.**

The books and prints collected by Chas. E. Locke were sold Wed. at the American Art Galleries for \$1,373. Mr. Gabriel Weiss gave \$35 for an edition definitive of Balzac's "Comedie Humaine," Mr. R. Fridenberg \$32 for a view of "Near Fort Montgomery" from the Hudson River Portfolio, and the Cooper Union \$30 for an edition of the works of Jane Austin and the same amount for Adams' "Ruins of the Palace of Diocletian."

**Philadelphia Art Sale.**

During the first four sessions of the sale of objects of art, furnishings and paintings belonging to the estate of Jane C. Vansant, deceased, at the Phila. Art Galleries, which began May 11, \$444 was paid for 12 Lenox Plates, assorted panel paintings by C. H. Pohl mat gold borders. Twelve Dresden Plates, assorted portrait centers, medallion and holly decorations signed by Wagner fetched \$300 and 12 Royal Vienna cups, saucers and covers, with decorations by the same artist were sold for \$372. Twelve Royal Copenhagen plates, landscape borders, went for \$132 and 12 Royal Sevres plates dated 1844, turquoise blue and gold decoration, for \$144. Two Sevres porcelain vases, pink and gold decorations, were sold for \$100 each. Twelve English China plates turquoise blue borders, center panels with views of Venice by T. E. Dean, went \$192. A pair of Minton pate-sur-pate vases were sold for \$110 and a Japanese bronze floor lamp, with a dragon vase, fetched \$170. The sale is being conducted under the management of Mr. Reed A. Walmer with Mr. George L. Hamilton, formerly connected with the Hotel Bellevue Stratford as assistant manager.

**Important Sale of French Art Objects.**

An important collection of French art is now on exhib'n at the Anderson Galleries. One of its most important divisions consists of decorative French furniture representing the styles of Louis XIV, Louis V, Louis XVI and the First Empire. The cabinets, writing tables, commodes and salon suites in Aubusson and Gobelin tapestry are particularly important. There are many objects of art, including bronzes and marbles, clock sets and miniatures and a large piece of Aubusson tapestry, as well as many reproductions of famous pieces in the National Museums and chateaux of France. This coll'n was brought to the U. S. by M. Jules Ratzkowski, an official commissioner-appraiser of Paris and Cairo. The coll'n will be sold on the after. of May 27, May 31, and June 1, and will be the last important art sale of the season at these galleries.

**Amsterdam Picture Sale.**

The art collection of W. J. van Randwijk of The Hague was sold by Muller & Co. in Amsterdam last month. Josef Israels' "Mother's Solicitude" brought \$15,625, and his "Twilight," \$5,210; Jacob Maris' "Evening," \$5,835; "The Mill," \$3,625, and "The

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Nurse," \$3,040; Matthew Maris' "The Little Daughter of the Painter Swan," \$5,210; Bosboom's "Interior of the Portuguese Synagogue," \$5,665; A. Mauve's "Shepherd with Herd on a Heath," \$15,415; "The Plough," \$10,835, and "The Woodcutters," \$3,835.

**London Picture Sale.**

A sale of modern oils and watercolors at Christie's in London May 5, totalled \$20,000 for 153 lots. Mr. Grimble paid \$890 for MacWhirter's "Sunny Sicily Coast," and Mr. Smith \$840 for Frith's "Le Bourgeois Gentilhomme." Mr. Partridge gave \$765 for Shayer's "Flat Racing, Steeplechasing, Hunting and Coaching" and Mr. Sampson \$682 for Sadler's "Parting of the Ways."

**Second Session of Barratt Sale.**

Christie's second sale in London May 12 of the Barratt pictures brought \$1,500 for 141 lots. Mr. Barratt paid \$815 for Quinton's views of Hampstead, Highgate and Gooden, and Fox gave \$997 for Constable's "Avenue of Trees." Mr. Simpson paid \$945 for Lee's "Oaktree Ford," Mr. Pawsey \$770 for Sartorius's pair of shooting subjects, and Mr. James \$770 for Stubbs's "Hunting Party."

**Two Pilgrim Bottles—\$15,000.**

At a sale of silver from various collections, at Christies in London on May 16, Mr. Crichton paid \$15,000 for a pair of William III Pilgrim bottles by Pierre Harrache, engraved with the arms of the Second Baron Arden and his wife. It is thought that the dealer acted for a museum, possibly the Metropolitan of this city.

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